to 14.3 quarts. During the same time the sales of food have increased. At first intoxicants were served with a larger part of the food: now half of the patrons who purchase food take coffee, etc., instead of iquors. Habitual drunkenness may be said to be impossible in Gothenburg because the regulations are so strict that those who would be habitual drunkards cannot obtain the wherewith. Such cases are well known in Gothenburg, and, being known, they cannot obtain more than one or two drinks in a day. Drink cannot be sold to any person under eighteen years of age, or to persons who are not opposed to the habit who have in their judgment had "enough." There is consequently very little drunkenness in Gothenburg, and only the minimum of money is expended for alcoholic beverages. The moral and physical condition of the people has been advanced, pauperism and crime have decreased, and the people

are every way better off. The same system has been adopted in Stockholm and other large towns in Sweden, with like favorable results, even where the conditions are not so favorable as they are in Gothenburg.

AN ORTHODOX CHRISTIAN.

All Other Religions Being Wrong, He Is Not Affected by Rebuke.

To the Editor of the Indianapoils Journals What the Journal means in a recent article, "A Lesson in Humility," as applied to the effect of the world's congress of religions upon Christians, is not entirely

clear. It hardly seems possible that a visitation of meekness or anything approaching to self-rebuke should affect Christian listeners at these congresses. A due sense of humility is becoming to the Christian everywhere, but when the distinctive teachings of our Christian faith come into comparison with the doctrines of India or China there is no reason why the adherents of Christianity should cringe or grow shame-faced, or humiliate themselves. Doubtless there was a mixture of truth

with the subtleties presented to the congress audiences at Chicago by the Oriental speakers. Possibly those grains of truth teaching were magnified by their expositors and those at variance with our own faith kept in the background. But it will take a good deal of sophistry in Chicago congresses to cover up stern and awful facts of national degradation in India China or Turkey. It is to be hoped that as Americans, will not be of a weak sentimentalism shall send these Oriental teachback to their dark homes with an idea that we, who should be their enlighteners, think their harems, their terrible system of child marriages, their inhuman treatment of girls and widows, their superstitions and theory, of transmigration right and legitimate. Years of difficult teaching might be required to undo the harm which would result from such an impression gained here when reported in foreign lands which we wish to influence through our missionaries. Remembering Pope's familiar warning, "Vice is a monster," etc, and conscious that a false religion is little better than a vice, it does not seem a matter of right that so few persons in attendance upon the conference had read the books of Buddha and Mohammed Possibly, in detail, the teachings of these books were a revelation to the congress audiences, but as regards their trend and effect in the countries where, they are taught, little ignorance can exist. That the voluminous tenets of Oriental belief may not have been read or studied by many Christians is not surprising, but rather complimentary than otherwise to the Christian who is supposed, or should be supposed, to be engaged in more profitable work. "By their fruits ye shall know them. The intelligent Christian has seen and read enough regarding the fruits of these heathen religions to be impelled to try and root them out of existence, instead of laboring through a description of their unwholesome tenets, sugarcoated though they be Knowing the effect of a pernicious doctrine, why should one study the doctrine itself, and much less why should he especially train himself to great charity and forbear-ance toward it? Let it be shown that the Buddhist or Mohammedan faith and teaching tend to exalt human character after the model of the great Christian standards, and Christians can then perhaps afford to

give attention to these teachings. It is said that the test of civilization in any country is marked by the degree of advancement in intelligence and refinement enjoyed by the women of that country. If we look at women in Buddhist and Mo-hammedan nations we shall hardly feel justified in encouraging a sentiment of great deference toward these faiths or of speaking very cautiously in glorifying our Christian religion over the religions of nations we call heathen. The very fact of our advanced institutions; these very congresses, made up so largely of gifted, reasoning women; the very atmosphere, charged with Christian life and intelligence, and breathed by these "profound disciples" in Chicago, all attest the infin-ity of difference between the faiths in question, and offer proof conclusive that, in the onward trend of civilization, Chris-tians cannot afford time for the study of what is nonprogressive and degenerating

in its effects upon mankind.

No doubt but the presentation of the doctrines of these "disciples" seems plausible and attractive. A half truth is always delusive and plausible, as well as danger ous. Robert Ingersoll makes out a fine e for atheism, and no doubt some find the intellectual deductions of this thinker much to admire. Yet would it be advisable to go through the marshy lands of his teaching in order to gather a shell of truth or gem of rhetoric now and then? It is good that these "profound disciples" are willing to become familiar with religions, as the article states. The better they come to know the tenets of our Christian faith the sooner, perhaps, will come light and salvation to tackr benighted nations; although it must take the gospel's strong rays a long time yet to penetrate the fortifications of superstition and bigotry which intrench them. It is worth a man's life still to leave the faith of Mohammedanism for Christianity-witness the martyrdom of one Misza Ibrahim, a convert to the Christian faith from Mohammedanism, which occurred in Persia a few months ago. Hence, better examples of charity and toleration might be suggested than these 'Misciples' represent. If these men are capable of preaching the "broadest charity and highest philosophy," they and their fellow-countrymen have surely falled to make these principles

of hope, however, in their case, that, as is stated, these Oriental sages are able to unsunguisi between true curistianity and the unsanctified acts of self-styled Christians." It requires a certain degree of susceptibility to truth to be able to discriminate between the real and the counterfeit, but because counterfeit Christians exist is no reason why the genuine should humiliate themselves and let down the fences of their faith in an effort to bring all relig-

ions to the same level. That some "discordant notes" were heard is a gratification, especially if they came from Christians. It would be impossible that the pity which moved some hearts for these misled teachers did not warm into resentment and opposition in others. Even the demands of most courteous hospitality did not require that a spirit of honest difference should not be expressed by opposers. A conscientious loyalty to what one knows to be the truth might have impelled him to break a silence which would have implied adherence to an error. May the day be far distant when Christians | will blush at not having read carefully systems which they know to contain the seeds of eventual disintegration and decay. Says St. Paul: "Other foundation can no man lay than that is laid, which is Jesus Christ." Why should men encourage the building of that which is declared in the word of truth to be unstable, false and K. H. D.

Indianapolis, Sept. 28.

Three of a Kind. (The professor of languages has been

attacked by a savage dog.) Professor's Wife-For heaven's sake, are you wounded? Speak! O horrers! is it possible that my husband has been so frightened that he has lost all his nine languages? -Fliegende Blatter.

Poet-And what did the professor say to my tragedy? Professor's Wife (somewhat embarrassed)-Oh, well-he was, in shortspeechless. Poet-Speechless? What does that mean? Professor's Wife-Sir, It means a good deal for a man who can speak seven languages.-Tit-Bits.

"Professor Smart was struck by a street car and knocked speechless." "Pshaw, that's not a serious matter." "I think it's a very serious thing for a man who speaks ten or twelve languages to be knocked speechless."-Philadelphia Record.

Very Slight. Puck.

"Yes; but only a poor relation."

"You say you pity me, but cannot love

"But pity is akin to love, is it not?"



The Grand Opera House has a high-class comedy event in the first appearance in Indianapolis of John Drew as a star in "The Masked Ball" to-morrow evening. There is every indication that the audience which will welcome him as a star will be a very large one and of brilliant composition. Mr. Drow's popularity having been established during the long period he served as leading man of Augustin Daly's company. As a star Mr. Drew has succeeded beyond sanguine expectation. His New York success in "The Masked Ball" was genuine, and a large attendance was present at every one of the 150 performances in that city. "The Masked Ball" is one of the brightest of refined comedy farces, more felicitous in many respects than any of the numerous plays of its class which have been imported from the French. As a scenic production it was notable in New York for its dainty stage settings, and the performances here will contain the same complete investwhich coincided with our own Christian | ment. The story goes: Dr. Paul Blondet is a young physician who has played an old friend false in a certain love matter. The friend, Louis Martinot, commissioned him to find out all about a lovely girl, Suzanne Bergemant, whom he wished to marry if all was right. Blondet falls in love with Suzanne, and makes such report to Martinot, that the latter flies to Canada. Blondet tells his friend that Suzanne's father drinks like a fish, that her mother sang questionable comic songs in a Paris cafe chantant, and that Suzanne takes after both parents-only more so. All this happens two years before the curtain rises. Blondet is married to Suzanne and we find him, with his young wife, living with Joseph Poulard, whose fortune Blondet has made by recommending a certain cough mixture. Poulard's wife is a jealous vixen, who supects her husband of designs upon the young and pretty Suzanne. The young couple are preparing to go to a masked ball, when Martinot turns up unexpectedly, and Blondet's problem is to keep him from finding out that he married Suzanne. With the aid of Poulard he claps Martinot into a room as a crazy patient, and takes his wife off to her mother's, with Ponlard as an escort. When Madame Poulard discovers that her husband has gone with Suzanne, there is an explosion in which the alleged crazy person helps to make matters lively. In the second act we find the party on the following morning. Poulard reappears very penitent after a night at the masked ball, to



by Suzanne. He had supped not wisely but too well, and after taking Suzanne to the ball, lost her. Mme. Poulard puts him to bed, examines his clothes, turning out various damning evidences of high jinks, including bills for wine without end and a pair of ladies' slippers that Blondet recognizes as his wife's. Martinot arrives with Suzanne, whom he found at the ball. She discovers from Martinot her husband's perfidy, and resolves to teach him a lesson by assuming all the unpleasant lit tle traits he has given her credit for. To begin with, she feigns intoxication, and hints at such scenes, that poor Blondet tears his hair. The last not straightens matters out, and after a pretty reconciliation played by Miss Mand Adams and Mr. Drew, both Blondet and Poulard are forgiven. The supporting cast is not changed from last year, and it includes Miss Mand Adams, whose work has brought her into the front rank of the younger American actresses. Harry Harwood, C. Leslie Allen, Lewis Baker, Frank E. Lamb, Miss Virginia Buchanan and Miss

Annie Adams. There is a good advance sale for the engagement. The First Autumnal Season of Music. "It is my purpose," said Mr. J. H. Stem, yesterday, "to have each autumn a season of music which will satisfy the most exacting critic, and at the same time the music will be of such a character as to appeal to the great mass of mankind. There are musical compositions of high order which musical critics will acknowledge to be good, and which the public will appreciate at the first hearing. and it will be my purpose to avoid the two extremes of purely intellectual music and music of inferior quality. I will limit this first autumnal season to two performances, but I hope to extend the season if the interest and patronage seem to justify. I have long considered this enterprise, and I believe it will be productive of good results in cultivating music among the people. I will depend entirely on the patronage for the maintenance of these music seasons. As it is well known by past experience that the great musical enterprises are not successful financially, my love of music is the only motive prompting me to engage in such enterprises.

"I wish to make the programmes attractwill be selected from the chornses on that have proven by experience to be pleasing to the public. The "Inflammatus," from Rossini's "Stabat Mater," and "Unfold Ye Portals," from the "Redemption," will be given. These will be remembered as the grandest works given at our May muste festival. Solos and numbers by the band will make up theother part of the evening programme. The matinees will be principally numbers by the band and solos by members of the band.

"In order to give the public an opportunity to express their views about the kind of music they would like to hear. I have published, in another part of this paper, six programmes, and selections can be made of any two programmes entire or selections from any numbers. The numbers that are selected by the majority will be York Monday, Oct. 9. placed on the programme of the first autumnal season of music, Oct. 23,

Roland Reed's Engagement. At the Grand, next Thursday night, Mr. Roland Reed will present his new comedy, "Lend Me Your Wife," adapted from the French of "Prete-moi la Femme," by

Ernest Warren, an English playwright, secured him a great deal of popularity, is and localized for the American stage by Dion Boucicault and Sydney Rosenfeld. The piece is built around the predicament him. in which a gay young man, with a rich uncle and a pretty cousin, suddenly finds himself. The youth, Dick Easily, is enamored of his cousin, Hitty, and the uncle, Captain Tarbox, packs the nephew off to New York, with a liberal allowance, to prevent the possibility of a marriage between Hitty and Dick, the youngster being instructed to marry some other girl within three months or lose the allowance. Be-fore the time expires Dick marries Hitty, and writes to Captain Tarbox that he has married a most estimable young lady, and in due course of time the arrival of a bouncing baby boy is ennounced to the confiding uncle. Suddenly, however, Dick learns that Captain Tarbox will be in New York, and to avoid detection in his deceit he borrows the wife and baby of his friend, Tom Binting. After his arrival Captain Tarbox complicates the situation still further by his efforts to make a match between Hitty and Tom. It is easy to see in such a series of situations the amount of fun that can be evolved in the course of an evening, and by a company of capable comedians and comediennes, such as comprise Mr. Reed's organization. Mr. Reed plays the character of Captain Tarbox. Those who have witnessed the performance claim for it the best work that he has ever done and the comedy comes with the reputation of being one of the most amusing that has been seen in a long time. Mr. Reed's supporting company consists of Harry A. Smith, William C. Andrews, H. Reeves Davies, Julian Reed, Miss Isadore Rush, Miss Mary Myers, Miss Mand Monroe, Miss Fanchon Campbell, Sheridan Tupper, James Douglass.

Empire Theater. There will be a week of good fun at the Empire Theater, commencing to-morrow night, when Barney Ferguson and an excellent company of merry comedians, pretty girls and clever specialists, will interpret "McCarty's Mishaps," a farce in which the wit and drollery so characteristic of the Celt is admirably depicted. There is very little plot, if any, the foremost object being to amuse by a succession of happenings of a laughable kind. The central figures are two Irishmen of convivial natures, who have no apparent object in life but to seek amusement. Situations and incidents arise that are provocative of incessant merriment which can readily be imagined, knowing the scope and possibilities that this source will permit of. The funmakers are well known players, headed by Barney Ferguson, who is one of the most amusing of broad Celtic impersonators. He has by his peculiar personality, inimitable dialect and odd conception of make-up, ingratiated himself with the fun-loving pub-lic. He is seconded by John Marr, a comedian of distinct naturalness, who proves a good foil to Ferguson's bucolic comedy. Barry Maxwell is also a prominent member. He will be remembered as one of the comedian's of Hoyt's farces. Barney Reynolds, J. W. Wilson and Charles Irish are excellent entertainers, and Master Richard Ferguson, a lad who composes his own songs and sings them in a way that is said to be remarkable for one so young. is a bright feature. Margnerite Ferguson, a wonderful contortion dancer, who has created somewhat of a sensation by her remarkable feats, and Carrie Behr, a bright, pretty soubrette, are in the cast. There will be but three matinees given -Tuesday, Thursday and Saturday.

One of Roland Reed's Stories. It is said that few actors not before the public can recall as many interesting anecdotes as Roland Reed, who begins an engagement at the Grand Thursday evening. He was "call boy" in the Chestnut-street Theater, Philadelphia, in the days when Edwin Forrest was in his prime, and many are the reminiscences he recalls of that famous tragedian's peculiarities. Perhaps none is funnier than the following: Forrest was very particular about rehearsing a play as carefully as though the performance itself was actually taking place. One morning he kept the company waiting two hours because the man cast to play the fighting Gaul in Spartacus bad pot arrived. Everybody was anxious to get through the rehearsel, as the drener hour had expired some time previous. Bud denly some one among the crowd of supernumeraries present was heard to say, "Cul ly, you know the fight, why don't you do it?" The remark was evidently heard by Forrest. Lifting his shaggy brows, he walked toward the man and said, "I understand there is a gentleman, by name Mr. Cully, who knows this fight. It he will kindly step this way, we will go on with the rehearsal." There was a great deal of subdued laughter as Mr. "Cully" obeyed

Miss Reid as "Maid Marian." The New York World of Sept. 26 says: In spite of the rain, there was hardly a vacant

the actor's orders.

seat in the Harlem Opera House last night, "Robin Hood," De Koven Smith's successful opera, was sung by the Bostonians. The old cast appeared with one exception. The part of Maid Marian, formerly played by Miss Camille D'Arville, is now sung by Miss Margaret Reid. It is a difficult task for Miss Reid to assume the part so intimately associated with Miss D'Arville, but her success was admirable. The contrast in the personalities of the two artists is, in fact, striking. Miss Reid is a slender, fragile-looking, dark-eyed girl, She was daintily coquettish in the first act with Robin Hood, and made a pretty picture afterwards in Sherwood forest. Her action throughout the opera was less robust than that of Miss D'Arville, but was more delicate and maidenly. She has an excellently trained, sweet voice, of good compass, and her notes are exceedingly effective. She earned a well-deserved recall in her solo in the forest scene. The old favorites were encored with warm welcome. Mr. Barnabee as the sheriff was in good voice and spirits. Miss Jessie Bartlett Davis looked and sang charmingly.

James B. Mackie at the Park. James B. Mackie, who is to be this week's stellar attraction at the Park Theater, is a young comedian, who first came into public notice by his performance of Grimes in "A Bunch of Keys." In the last four years he has been starring in a rollicking sort of a farce-comedy called "Grimes's Cellar Door,' in which he will appear at the Park this week. It was last seen here at English's. where it drew large audiences. The piece makes no pretenses in a dramatio way, but it affords opportunities for various kinds of fun making, and the introduction of all sorts of specialties, in which the members of Mr. Mackie's company are said to excel. He is a clever performer in this respect himself, and his company is Miss Louise Sanford, a bright young woman, who can both act and sing. An attraction like "Grimes's Cellar Door" is much to the liking of patrons of the Park, and may be expected to draw large andiences during the week. The engagement will begin with a matinee to-morrow.

The Coming of Aristocracy, A genuine dramatic treat may be anticipated in the performances of "Aristocracy" at the Grand the first part of next week. The play is by Bronson Howard, who wrote "The Banker's Daughter," "Shenandoah" and "The Henrietta," and is his most pretentious and successful effort. It ive and entertaining. The chorus works is said that he worked for two years "Aristocracy." It had a long and brilliant run at Palmer's Theater, New York, last season, and the same scenic embellishments and substantially the same cast will be seen here in it. The latter includes William Lockaye, who is regarded as the best leading actor on the American stage; Frederic Bond. William Faversham. S. Miller Kent, J. C. Buckstone, Miss Blanche Walsh, Miss Mary Hampton, Miss Helen Tracy, Mand White and others, whose stage work has given them prominence.

Gossip of the Stage. Charles H. Hoyt says he has discovered a second Ada Rehan in Caroline Miskel. Mr. and Mrs. Kendall will produce "The Second Mrs. Tanqueray." by Pinero, in New

Digby Bell is to have a new opera. Stanislas Stange is writing the book, and Julian Edwards is composing the music. The spectacle "America," at the Anditorium. Chicago, is playing to an average of nearly thirty thousand dollars a week.

Tim Murphy, whose excellent work as

Brander Maverick in "A Texas Steer."

preparing to star next season in a play that Henry Guy Carleton is writing for

Katheraine Germaine has left the cast of the "Rainmakers of Syria." Lillian Russell was offered \$1,000 a week to take her place.

Henry Irving played to \$28,600 the first week of his San Francisco engagement, and \$30,570 the second; total for fourteen performances, \$59,570.

Miss Nellie Magnire, formerly a resident of this city, is one of the leading members of "Grimes's Celtar Door" company, which plays at the Park Oct. 2.

E. J. Henley has been engaged by A. W. Palmer to play the leading part in the new comic opera "Morocco Bound." which has made a great success in London.

Rhea produced "The Queen of Sheba" in Hartford last Monday evening. The scene passes in Solomon's Temple, in his palace, and in the sepulchre of Hiram of Tyre. Henry E. Dixey, in the new "Adonis," presents a burlesque on Ignace Paderewski, which is said to be one of the funniest

characterizations Mr. Dixey ever pre-Annie Russell Presbry is said to have en-tirely recovered from her long and at one time deemed hopeless illness. She is now visiting Agnes Booth at Manchester-by-

Mr. Oscar Wilde is expected to arrive in this country about Nov. 1. The main object of his visit will be to assist Miss Rose Coghlan with her production of his play, "A Woman of No Importance."

"La Vivandiere,' a comic opera, text by Fred Neilson, music by Victor Herbert, has been read and accepted by Lillian Russell for performance at the Casino, to im-mediately follow "Princess Nicotine."

Miss Mand Adams, who has scored so decidedly with Mr. Drew in "The Masked Ball," has a scene in the play, in which she feigns intoxication, that has made a great hit. It is done so delicately as not to be offensive.

Marie Jansen is said to have made a distinct success in "Delmonico's at Six," the play in which she has begun a starring tour. It is a comedy by Glen MacDonough, and was produced for the first time in Louisville Monday night.

The theatrical business in Chicago is extremely prosperous. All the first-class houses are crowded nightly, and even outof-the-way variety theaters ar tion houses, which suffered so during June

and July, are doing well. "The Operator," one of the greatest sensational melodramas before the public, will be seen at the Empire week of Oct. 9. This production is noted for its wonderful scenic and mechanical effects. The Newell

brothers appear as joint stars. John Stetson has secured the New Eng-land right to the new Gilbert and Sullivan opera, as yet unnamed. David Henderson has purchased the other American rights. exclusive of New York. The opera will have a Boston production next month.

Miss Georgia Cayvan will wear in the

private theatricals scene in "The Wife." at

the Columbia, the glass dress made for her by the Libby Glass Company at the fair. The material cost \$35 a yard, and the dress will be the only one of its kind in the Joseph Arthur's new play, "The Corn Cracker," has reached that stage of rehearsals where some adequate idea of the play

itself can be had. Mr. Arthur states that the "Corn Cracker" will have no buzz-saw or other such startling mechanical effect as made "Blue Jeans" noted. Denman Thompson closed his long en-gagement at McVicker's Theater, in 'The old Homestead," last evening and retired

for a time. He has played the character of Joshua Whitcomb 1,634 times. His retirement from the stage is only temporary; he will again be seen as Joshua next fall. Mrs. Felix Morris, wife of the comedian, attends to all her husband's business, such as signing contracts and making purchases. She is a bright, clever, little blue-eyed woman, and, although she does not act, she

travels always with Mr. Morrie, is mistress

of his wardrobe, and every night acts as Apparently Miss Clemmons, the muchheralded new American star, has been launched successfully in the play "A Lady of Venice." Washington last week approved of both, and all the lions of the capital, from Vice President Steverson down, were on view at Albaugh's Theater the opening night.

As a comedy success, independent of John Drew, "The Masked Ball" has achieved much favor. It is a departure frem the conventional light comedy, and contains several characters of equal prominence to the one played by Mr. Drew, a condition that all theater-goers find preferable to a one-part play.

Edna Wallace (Mrs. De Wolf Hopper) will dance the serpentine in "Panjandrum" later in the season, while Della Fox will continue to sing the role of Paquita. "Ouring my brief career on the stage," writes Mrs. Hopper, "I have appeared in the legitimate drama and light opera, and now, as they say in plays, 'on with the Stuart Robson's revival of "The Comedy

of Errors" was such a success in Brooklyn

last week that Manager Hayden writes

that Mr. Robson will do nothing else this

season, Robson plays Dromio of Syracuse, while Giles Shine is the Dromio of Enhesus, and the two are so much alike it is impossible to tell one from the other. The scenery and costumes are said to be very Clara Morris begins her tour under the management of Edwin H. Price to-morrow night, in Worcester, Mass. Her repertory will include "Odette," "Camille," "Article 47," "Renee," and her own German adapta-

tion, "Claire." She will also add the "New

Magdalen," and possibly an entirely new

play, which she now has under considera-

tion. Miss Morris is, herself, in superb Since Carrie Radcliffe began running across the human bridge in "The Span of Life" she has lost ten pounds in weight. She says so herself, and attributes it to the nervous strain of the sensational act in question. It is suggested that advertisements in theatrical papers like the following will soon be found: "Wanted-Attractive young woman for juvenile lead in a sensational play. One who can do a

parachute act and walk the tight rope preferred." DeWolf Hopper's leng engagement at the Broadway Theater, New York city, in J. Cheever Goodwin and Woolson Morse's comic opera spectacle, "Panjandrum." closed last night. The jolly comedian and his excellent company, which includes such well-known favorites as Della Fox, Grace Golden, Marion Singer, Samuel Reed, Edmund Stanley and Alfred Klein, will inaugurate the premier traveling season of "Panjandrum" at the Academy of Music, Montreal, Canada, on Monday evening,

The New York Journal says: The lowforehead manager has been the the theatrical cartoon of the week. He has been breaking his neck and wearing out valuabie shoe leather in chasing up Loie Fuller as a piece of fly-paper for his flabby attrac-tion. It's really wonderful how a manager, who is supposed to have ordinary good sense will neglect the inherent interests of his own attraction and chase up a serpentine dancer or a high kicker as a sort of a magnetic side issue. If the managers who have run after Loie Fulier as a successful episode would only devote their time and attention to the merits and demerits of their own stage performances, they would not only be better off financially, but would confer a boon upon a long-suffering public, who desire to see a good stage performance, and who, when it wishes to go to a variety show, prefer to go to Tony Pastor's or some of the music halls.

Her Part of the Worry.

One of Washington's bright women was present while her husband discussed the financial situation. "I must confess," he said, "that the

money market has worried me a great "I wasn't the money market that worried me," observed his wife.

"What was it?" "It was the market money."

The General Opinion.

Philadelphia Record. Senator Cameron should resign. The people of Pennsylvania have a right to full representation in the Senate. The Senator should recognize this right of the five million people for whom he refuses longer to speak with authority, and betake himself to private life.

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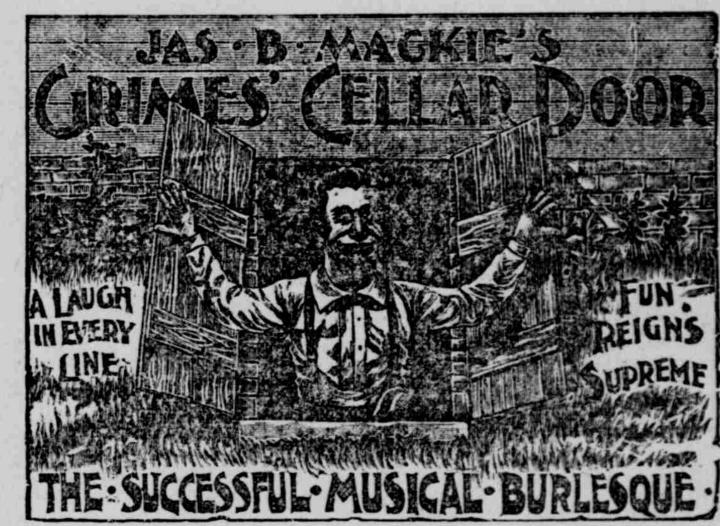
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